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CARNEGIE MAGAZINE

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VOLUME XIV

PITTSBURGH, PA., MAY 1940

NUMBER 2



DOWN THE RIVER

OIL PAINTING BY CLARENCE H. CARTER IN ONE-MAN EXHIBITION

(See Page 35)

THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

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VOLUME XIV NUMBER 2
MAY 1940

Why, let the stricken deer go weep,
The hart ungalléd play;
For some must watch, while some must sleep:
So runs the world away.

—HAMLET

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THE CARNEGIE INSTITUTE

Hours: Daily 10 A.M. to 10 P.M.
Sunday 2 to 6 P.M.
Admission Free

FREE ORGAN RECITALS

From October to July. Every Saturday evening at 8:15 o'clock, and every Sunday afternoon at 4:00 o'clock.

MARSHALL BIDWELL, Organist

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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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KEEPING OUT OF WAR

DEAR CARNEGIE:

The editorials in your Magazine are always the first things to be read in our family. Everyone around our fireside approves of your efforts to keep America out of the war. Please don't relax your arguments in this good work. Every mother will bless you.

—MRS. WILLIAM NORMAND

THE MAGAZINE GOES VISITING

RIDGEWOOD, NEW JERSEY

DEAR CARNEGIE:

On visits to my mother's home I have so enjoyed your CARNEGIE MAGAZINE, I would like very much to be on your mailing list. It is twenty-two years since I lived in Pittsburgh, but the Carnegie Institute is always very dear to my heart. I think your Magazine is a masterpiece—I shall be very happy in receiving it every month.

—ELIZABETH HAMMETT MASON
[MRS. EDWARD M.]

ARDMORE, PENNSYLVANIA

DEAR CARNEGIE:

Enclosed you will find my subscription for the coming year. We enjoy the Magazine very much; it is a pleasant link to the "old home town."

—LYDIA MURDOCK JONES
[MRS. ROBERT W.]

CRITICISING THE CRITICS

DEAR CARNEGIE:

Your editorial, "A Study in Dramatic Criticism," is excellent, and I am in hearty agreement with it. Undoubtedly the present practice of the drama critics is detrimental to the theater.

—HENRY BOETTCHER

CARNEGIE TECH COMMENCEMENT SPEAKER

Dr. Walter A. Jessup, president of the Carnegie Foundation for the Advancement of Teaching, will be the speaker at the annual commencement of the Carnegie Institute of Technology. The exercises will take place at the Syria Mosque on Monday, June 3, at ten o'clock. On the preceding evening the baccalaureate service will be held in Carnegie Music Hall, with the Reverend Hugh Thomson Kerr, D.D., of the Shadyside Presbyterian Church, delivering the sermon.

Dr. J. Vick O'Brien, head of the department of music at Carnegie Tech, is planning special music for both of these occasions. The student symphony orchestra will be a feature of the commencement program, and a cappella choir will take part in the baccalaureate service.

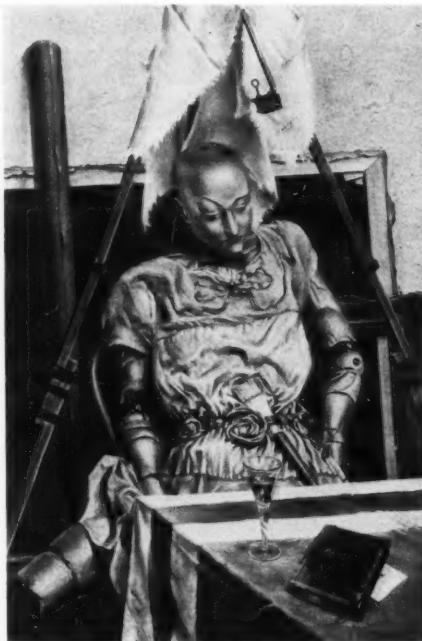
THE CARTER EXHIBITION

One-Man Show of Paintings in Series by Pittsburgh Artists

SIX YEARS ago the Carnegie Institute adopted the plan of presenting an annual exhibition of paintings by a contemporary artist of western Pennsylvania. In 1935 the exhibition was by Malcolm Parcell, in 1936 by the late John Kane, in 1937 by Samuel Rosenberg, and in 1938 by Virginia Cuthbert. Omitted in 1939, the one-man show this year is given over to paintings by Clarence H. Carter.

Clarence Holbrook Carter was born at Portsmouth, Ohio, in 1904 and was graduated from the Cleveland School of Art in 1927. He painted for a summer under Hans Hofmann in Capri and spent one year of travel and study in Europe. He went to live in Cleveland in 1929 and the following year became instructor in the Cleveland School of Art. In 1937 he accepted the position of general superintendent of the Federal Art Project for the Cleveland district. The next year he came to Pittsburgh as associate professor of painting and design in the College of Fine Arts, Carnegie Institute of Technology.

Before he was graduated from the School of Art, he began to exhibit in the Annual Exhibition of Works by Cleve-



TECH BELLE

land Artists and Craftsmen at The Cleveland Museum of Art, and in the ensuing years he has won all the awards offered in that show. In 1929 his painting, "Ezra Davenport," now in the present exhibition, was admitted to the Carnegie International. He was represented in the 1938 and 1939 Internationals by invitation. He now shows in practically all the important national exhibitions.

He won two mural competitions—for the post offices at Portsmouth and Ravenna, Ohio—under the section of painting and sculpture of the Treasury Department. He has also painted two murals for the Public Auditorium in Cleveland. He is represented in The Metropolitan Museum of Art, Whitney Museum of American Art, Brooklyn Museum, Fogg Art Museum, The Cleveland Museum of Art, The Toledo Museum of Art, The Butler Art Institute, William Rockhill Nelson Gallery of Art of Kansas City, Allen Memorial Art Museum of Oberlin College, and the Nebraska Art Association at the University of Nebraska.

Chronologically the exhibition of twenty-one oils and four water colors begins with "Ezra Davenport," painted



GREEN AUTUMN

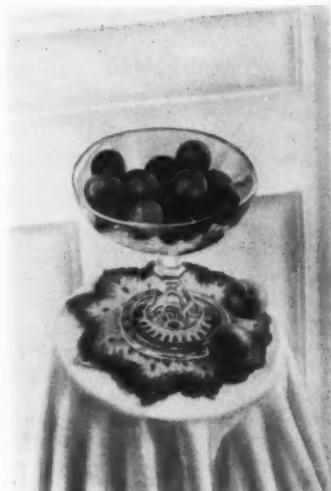
Lent by MRS. SAMUEL H. HALLE

in 1929, and ends with "Tech Belle," which was just completed in time to be included in the present show. His early painting, which someone has very properly said should take its place in the portrait gallery of the American Gothic, is restrained, hard, and ascetic, as becomes the character depicted. It is almost bare pattern. In "Tech Belle," in contrast to "Ezra Davenport," there is a softening of the outline, the design is more complicated, the palette is richer and more varied, and the drawing is not so tight. Then, too, in "Tech Belle" there is a definite statement of the artist's ability to make a picture that does not depend on the inner character of what is portrayed or on what the beholder may read into the canvas. In this oil the artist has indicated that subject is not the all important, and to prove that, he has taken the odds and ends that were scattered about his studio to make his picture. He has succeeded, not only in his main objective, but also in making a picture that is intriguing and different.

The exhibition reveals Clarence Carter's range as a landscape, figure, sea-scape, and still-life painter. In his landscapes he forsakes his precise and exact

observation, his clear, crisp, and almost brittle technique, and takes on a romantic mood, as in "After the Rain," "Low Meadows," and "Green Autumn"—a very effective study of what is, after all, a single tree which has neither majesty nor symmetry, but through the magic of the artist acquires an individuality, a dramatic quality, and a relationship to all Nature.

In his still-life canvases the artist is seen to advantage, for in these, he can express himself in effect that it is not the matter of a picture but the way it is done that is the thing. This does not mean that his still-life paintings are a mere exercise for his technique. Any



PLUMS

Lent by WILLIAM M. MILLIKEN

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artist who can take a pineapple, two onions, two lemons, a squash, and a pomegranate and make them into an arresting and interesting composition, as he has done in "Variety," is doing something more than demonstrating how well he can put pigment on canvas. His recent still life, "Refreshments," is particularly noteworthy for the background—a plastered wall—done with such care and variety of textures that it comes to dominate the canvas.

Apart from "Ezra Davenport" and "Tech Belle," the most outstanding figure paintings in the exhibition are "Ex-Councilman," "Down the River," "Stew," "Trapeze Artists," and "The White Fan." In all these the artist shows an interest in form and color and an ability to find unusual material for his pictures. "The White Fan" is a particularly effective study of the head of a young woman done in a very simple manner. Varieties of white are practically the only colors used.

Whistler is reported as having said that a picture is finished when all the traces of the means used to bring about the end have disappeared. This applies to Clarence Carter's paintings, for his technique does not obtrude, but takes its proper place in his work. He uses it in a measured and purposed way to achieve his end. He has a reverence for his craft and is absorbed in the sheer beauty of the painted surface. He is one of the exceptional artists these days who seems to caress, as it were, his paints, and secures thereby a richness of surface and texture. His palette is clean and cheerful. His subject matter is never trite, and in its handling he displays inventive resources. The exhibition reveals an artist of discipline, technical ability, and a wholesome and healthful point of view. It contains ample evidence in justification of the place that Clarence Carter has achieved for himself among contemporary American artists.

The exhibition opened on April 18 and will continue through June 2.

J. O'C. JR.

A RECENT LIBRARY GIFT

A GIFT of books in memory of Albert Henry Childs has been received by the Carnegie Library of Pittsburgh from George Parmly Day, treasurer of Yale University, who acted for an unknown donor.

Mr. Childs was graduated from Yale in the class of 1861, and this memorial collection was appropriately chosen from the recent publications of the Yale University Press.

After an active career in Pittsburgh business and philanthropy, Mr. Childs died August 26, 1921, aged eighty-two.

FINE ARTS EXHIBITIONS

Two special exhibitions will mark the closing of the season at the Carnegie Institute. The first will be an exhibition of engravings by the English Society of Wood Engravers, which will open on May 29 and continue through August 4 on the balcony of the Hall of Sculpture. This is the second time that the members of this society have been invited to exhibit at the Carnegie Institute, their first show having been in 1928. This year there will be 30 artists represented with 108 prints.

The second special exhibition will be a group of paintings by selected Pittsburgh artists. Opening on June 13 and continuing through July 28 on the second floor, this show will be the seventh annual one of its kind to be presented by the Institute.

WHAT IS A BLITZKRIEG?

A Blitzkrieg is a lightning war, and it is a combination of aerial attacks, stupendous in their mass effect, surprise, terror, sabotage, assassination from within, the murder of leading men, overwhelming attacks on all weak points in the enemy's defense, sudden attacks, all in the same second, without regard for reserves or losses.

—RAUSCHNING quoting ADOLF HITLER

DIVINITY OF TALENTS

I think, moreover, that Talents for the Education of Youth are the Gift of God; and that He on Whom they are bestowed. . . is as strongly Called as if He heard a Voice from Heaven.

—BENJAMIN FRANKLIN

NATURE'S IDENTITY

The Seventh Annual Nature Study Contest at the Carnegie Institute

BY JANE AVA WHITE

Assistant Curator of Education, Carnegie Museum



ON April 27 the boys and girls of Pittsburgh and its environs again had an opportunity to participate in the Nature Contest sponsored by the Section of Education of the Carnegie Museum each spring. The contest took place in the Children's Museum, where participants were given the opportunity to test their knowledge of Nature by identifying the many types of plant and animal specimens that had been chosen from a published list of some four hundred species which was distributed at the similar contest in 1939.

Long before the scheduled hour, many of the younger children were waiting impatiently for the contest to begin. This younger group—who were to identify fifty specimens—included students from the fifth through the eighth grades of the Pittsburgh public schools, and from other Pennsylvania schools as far away as Johnstown and Mt. Union. Promptly at ten o'clock the contest began. The students of one school at a time, according to a pre-arranged schedule, were given paper, pencil, and cardboard and admitted to the Children's Museum where there were six tables of specimens: some alive, some mounted, and some fossil material. As a reward for finally reaching the last table, the contestants discovered "Coopy," the pet screech owl, waiting in his cage. He was a favorite with the boys and girls and didn't seem to object in the least to their scrutiny. Of course, he caused a little congestion

in the lines, but on the whole the children were very co-operative and moved along rapidly, writing down the names of the plants and animals that they could identify. Some of the children were almost as small as the baby zebra, another contest favorite. One little girl wasn't sure how to spell "frog," but she identified and spelled "stegosaurus" with apparently no trouble at all.

The high-school students had their turn in the afternoon. In order to test their more advanced knowledge, the morning specimens were replaced by additional and more difficult ones, of which it was required that they identify one hundred.

In these troubled times it is good to see children busily studying Nature and her ways, for Nature has achieved a fine balance among her creatures that man, it would seem, has yet to master. These children are not learning merely to recognize a certain plant or animal, they are learning to recognize each plant within its natural setting. They discover what part the organism plays in Nature's scheme of things and from this knowledge comes the realization, among other things, of the importance of co-operation as exemplified among some of the lower forms of life. It is hoped that this ideal will not end with their scientific observations during school days but will be carried with them into all their adult lives.

During the year, as the boys and girls learn the life history of the plants and animals on their study list, they observe, among other things, that many animals live very simple and more or less solitary lives, and, also, that there are several outstanding resemblances to human society. Among the socially minded is the termite, one of the most

primitive of insects.

These tiny "white ants" that chew away the foundations of our houses are in reality a communistic organization. The queen exercises complete control over her hard-working, obedient subjects. Of course, she has many heavily-armed soldiers to support her administration, but there are seldom any disturbances. Order is maintained by the dominance of the queen. The destructive organization is begun, as are similar human groups, by the action of one individual. Then, under the surface, in complete obscurity and secrecy, they multiply and expand. Fortunately, Nature provides other organized forces that check this expansion. The woodpecker, for example, after listening carefully, will suddenly tear into the wood and kill off the pests. If the woodpecker misses the queen, the organiza-



Some of the specimens to be identified were alive, some were mounted, and some were fossils

tion will be rebuilt; however, if the queen is destroyed, the workers and soldiers become completely powerless. Thus, the forces of Nature form a check and balance on one another, and we must all bid good cheer to the woodpeckers.

Higher up on the scale we find, among the birds, a type of psychology at times closely approximating that of human beings. For example, one young boy who is taking Nature courses at the Museum has found that a red-breasted grosbeak, usually a most energetic bird, has almost ceased hunting for his own food since this young naturalist, Dick Riley, has established a feeding station of sunflower seeds for the bird. Indeed, the bird refuses to work at all but, instead, when hungry, comes and pecks on the window-pane. Grosbeaks, of course, are too beautiful and useful for us to object to



A younger group, who identified fifty specimens, came from the fifth to the eighth grades in the Pittsburgh public schools, and from other Pennsylvania schools as far away as Johnstown and Mt. Union.

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this unusual parasitism, but we do oppose it as a characteristic in human beings.

We find that most of the mammals are hard-working, self-sustaining creatures with a code of ethics which requires them to work for what they get. They do not often kill needlessly, are honest and unassuming, and dependable in their every-day lives.

The effect of the Nature contest does not last only for one day—it is long-living and far-reaching throughout the years. The children who have participated in this contest and those who will take part in it in the future will find it necessary to spend the whole year in preparation. Of course, they would not persevere if they did not feel a true and lasting interest in Nature lore. This is the most important contribution of the contest to the lives of the children who come from far and near to enter it. A love of Nature and her ways,

when once fostered in the individual, is not easily lost, and the majority of these children will undoubtedly continue their interest throughout their lives.

NATURE CONTEST PRIZE WINNERS

ELEMENTARY:

FIRST: James Maple Wade, Greely School, Mt. Morris, Age 13.
SECOND: William Huff, Fulton School, Pittsburgh, Age 12.
THIRD: David Kiefer, John Morrow School, Pittsburgh, Age 14.

HIGH SCHOOL:

FIRST: James Vernon Wade, Mt. Morris High School, Age 14.
SECOND: Leonard Hoskinson, Mt. Morris High School, Age 17.
THIRD: Steve Ristich, Aliquippa High School, Age 16.

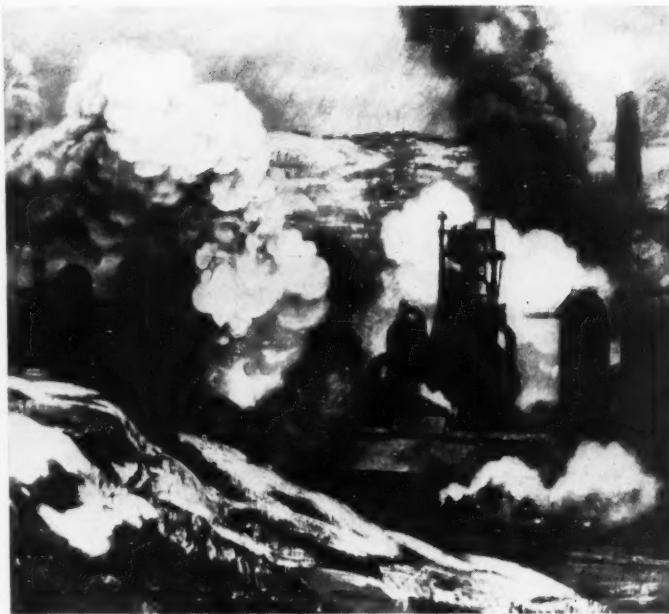
"SNOW FLURRIES" BY EVERETT WARNER

Purchased for Exhibition at the New York World's Fair

CONTEMPORARY American art is again on exhibition at America's two World's Fairs. International Business Machines Corporation has purchased a group of fifty-three pictures—two from each state in the Union, and one each from the District of Columbia, Alaska, Hawaii, Puerto Rico, and the Virgin Islands—by present-day painters, to be shown in two sections this summer and to be sent later on a tour of South American countries. Several months ago Thomas J. Watson, president of International Business Machines Corporation, in an endeavor to bring art and business into a closer relationship, invited art authorities and museum directors in different sections of the United States to serve on local juries and select native artists for the Corporation's showing. Each of the jurors was instructed to buy two canvases "represen-

tative of the art and character of its particular state," without restriction as to artist, subject, or price. These purchases are now to be seen—one from each state at each Fair—in the Corporation's collection of contemporary American art in their galleries at New York and San Francisco.

The choice of two artists from Pennsylvania should be particularly significant to Pittsburghers, for one of those chosen is Everett Warner, National Academician, associate professor in the department of painting and design at the Carnegie Institute of Technology, and a frequent exhibitor in Carnegie Internationals since 1907. Mr. Warner's picture, entitled "Snow Flurries," is to be shown at the New York World's Fair, while a picture entitled "Wilde Street, Manayunk" by Antonio Martino, an eastern Pennsylvania artist,



SNOW FLURRIES BY EVERETT WARNER

will represent the state at the Golden Gate International Exposition. Charles Burchfield, Boardman Robinson, N. C. Wyeth, Grant Wood, Paul Sample, and Georgia O'Keeffe are among the representatives chosen from other states for this 1940 exhibition.

The subject of Mr. Warner's "Snow Flurries," like many of his International canvases, is extremely interesting locally. He has depicted in this painting the Jones and Laughlin blast furnace, located on the Monongahela River, on the southeastern edge of the Oakland district. Although the picture was started several years ago, it was not finished until the winter just past, when the long protracted stretch of cold weather gave the artist a good opportunity to carry it along in the particular mood that he had chosen for it. The impression that he wished to convey, and has conveyed, is that of a blustery day with snow squalls drifting intermittently across the sky, and with

weather cold enough to condense the steam into great clouds that boil up from the furnaces, twisting and turning as the icy wind strikes them.

During the progress of the picture, the artist revisited the scene as many as twenty-five or thirty times, not primarily to make additional sketches—sometimes he would drag out a stubby pencil and with stiff and numbed fingers make a few rough notes on the back of an envelope—but chiefly just to stand looking at the scene, sharpening up the impression which was becoming dim and blurred after too long a period of studio work.

Some years ago the artist heard William J. Burns describe his method of getting at the heart of a baffling mystery. The great detective said, "I go to the scene, wait quietly, and just let the place talk to me." Mr. Warner is certain that he secures his best pictorial results when he takes this same receptive attitude.

SHAKESPEARE'S BIRTHDAY



THE statue of William Shakespeare at the doors of the Carnegie Music Hall was crowned with a garland of flowers on April 23, in celebration of the birthday of this greatest of all English poets and playwrights. This annual custom was inaugurated twenty-four years ago when the Shakespeare Birthday Club of Pittsburgh was founded. This club was the first of its kind in the United States, but since then many similar organizations have grown up throughout the country, and the natal day of the Bard of Avon no longer goes by unrecognized. Henry F. Boettcher, the president of the Pittsburgh club and head of the department of drama at the Carnegie Institute of Technology, gave his birthday greeting to the bard in these words:

Today we gather as representatives of an organization whose members are to

be found in every section of the world—the Shakespeare Birthday Club. Samuel Harden Church, who established here in Pittsburgh the first of the American clubs, described it in this notable way: "It has no by-laws, dues, nor minutes. As to members, anyone who thinks about Shakespeare, reads him, or sees his plays, is a member forever after."

We come today, dear sir, to celebrate your 376th birthday. But years and time signify little with you. Though you lived in the dawn of the modern world, you understood men of all times—antique times, your own time, our time. No one ever has interpreted man to man with so luminous a beauty or so deep and compassionate an understanding as you have done.

And now Miss Katherine Rivett, a senior in the department of drama, will read an ode composed in honor of your birthday by Colonel Church:

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O Shakespeare! On this joyous natal day
We come with garland crown to own thy sway.
Thou art not dead—thou canst not ever die—
Thy mighty spirit, ranging earth and sky,
And seeking life eternal for its part,
Attains its heaven in the human heart.
Around the world we hear thy great voice roll—
Thy song the fitful passions of the soul.

The years fly past, the ages fall behind,
Yet still is thine the empire of the mind;
For like a god that would his race endower,
Thou sittest there in majesty and power.
Then come we here, the happy mission ours
To hail thy name and gird thy brow with flowers.
O Shakespeare! Give thy listening ear to me!
My flowers—and my heart—I give to thee!

AURORA LEIGH

*Painting by John W. Alexander Presented to the Carnegie Institute by
C. Bernard Shea in Memory of Joseph B. Shea*

THE painting "Aurora Leigh," by John W. Alexander, has been presented to the Carnegie Institute for the permanent collection by C. Bernard Shea in memory of his father, Joseph B. Shea.

A statuesque young lady, seated sideways on a high-backed dark green settee, and turned toward the observer, is portrayed in full-length, life-sized figure in the painting. On her dark hair is a wide-brimmed white hat, rose trimmed, and with long streamers. She is wearing a changeable bluish-gray full silk gown, on the hem of which, as it spreads out on the floor, a white collie dog is lying. Her arms and hands, emerging from the ample flowing sleeves of her paneled dress, rest gracefully in her lap and tend more than anything else to give her figure the dignity and repose that is consistent with her aristocratic bearing. The painting is an excellent example of the

decorative arrangement that the artist gave to his idealized figure pieces. It has grace of line and pattern and a satisfying color scheme, which is so characteristic of this sensitive artist. The title suggests that the painting was Alexander's imaginary conception of Aurora Leigh, the heroine of Elizabeth Barrett Browning's narrative poem of the same name.

The painting, which is on canvas, is large, being 76 inches in height by 52 inches in width. It is signed "J. W. Alexander" a little below the left center. Painted in 1904, it was exhibited in the Carnegie International of that year. Shortly after the artist's death in 1915, it was purchased by William Randolph Hearst and was in the Hearst Collection until it was acquired by Mr. Shea for presentation to the Carnegie Institute.

John White Alexander was born in Pittsburgh in 1856. His



AURORA LEIGH BY JOHN W. ALEXANDER

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parents died when he was very young, and he lived first with his grandfather and later with Colonel Edward J. Allen, who was president of the Atlantic and Pacific Telegraph Company, for which John Alexander was one of the early messenger boys.

At eighteen he went to New York to study and work, finding employment as an office boy with Harper and Brothers. After three years he went abroad to study in Paris and Munich, and in 1880 joined a class of students in Italy under Frank Duveneck. While studying abroad he maintained himself by sending drawings back to Harpers.

On his return to this country, he established a studio in New York. In 1887 he married Elizabeth Alexander, and three years later, on account of his health, he and Mrs. Alexander went to Paris, where they remained for eleven years. During these years his work was recognized in France, and one honor after another followed at home and abroad. In 1901 he returned with his family to New York, where he lived until his untimely death in 1915.

He was president of the National Academy of Design and active as an officer and member of some twenty art organizations, winning numerous awards and being represented in many galleries in this country and in Europe.

The first Carnegie International honored him by showing a group of four of his paintings, and thereafter he was represented in each one until his death. He established a record by serving on the Jury of Award for the International six times. In the 1911 International, his painting "Sunlight" was awarded first prize. John Alexander had painted the lunettes, "Evolution of the Book," in the Congressional Library and the lunettes, "Evolution of the State," in the Capitol Building at Harrisburg. In 1905 he was commissioned to paint the murals in the new building of the Carnegie Institute. "The Crowning of Labor" and the "March of Progress" constitute his greatest monument in his native city. The Carnegie Institute also

owns his painting, "A Woman in Rose," and has in the permanent collection, on indefinite loans from his son James W. Alexander, the paintings, "The Tenth Muse" and "Portrait of Mrs. John W. Alexander."

Joseph B. Shea, in whose memory "Aurora Leigh" was given to the Carnegie Institute, was president and, later, chairman of the board of directors of the Joseph Horne Company. He was born in 1863 and died in 1930. His father was one of the partners of Joseph Horne and aided in the founding of the Joseph Horne Company.

Mr. Shea was graduated from Princeton in 1885 and was a life trustee of his university. He was a director of the Equitable Life Assurance Society of New York, the Union National Bank of Pittsburgh, and the Pittsburgh Branch of the Cleveland Federal Reserve Bank. He was a founder and president of the Pittsburgh Orchestra Association and for many years treasurer of the Western Pennsylvania Exposition Society. Widely known as a collector of rare books and first editions, he was interested in all that pertained to the cultural life in his city, and it is particularly appropriate that his memorial at the Carnegie Institute should take the form of a painting of a literary character by a Pittsburgh artist.

J. O'C. JR.

A CONTRAST IN GOVERNMENTS

For what do Stalin and Hitler symbolize to the vast majority of this country? They symbolize the cruel, intolerant, lawless, treacherous state. They are contemptuous of man's right to worship God. They disregard and ridicule the morality of individual freedom. The ideas represented by them have meant, and mean now, to many millions, death by starvation, death by sword, death in concentration camps. Hitler and Stalin force the state to live and die for them. Lincoln lived and died for the state.

—ALFRED M. LANDON

LIBERTY AND GOOD GOVERNMENT

Men well governed should seek after no other liberty, for there can be no greater liberty than a good government.

—SIR WALTER RALEIGH

WHY ARCHITECTS EXHIBIT

BY CHARLES M. STOTZ

President, *Pittsburgh Chapter, American Institute of Architects*



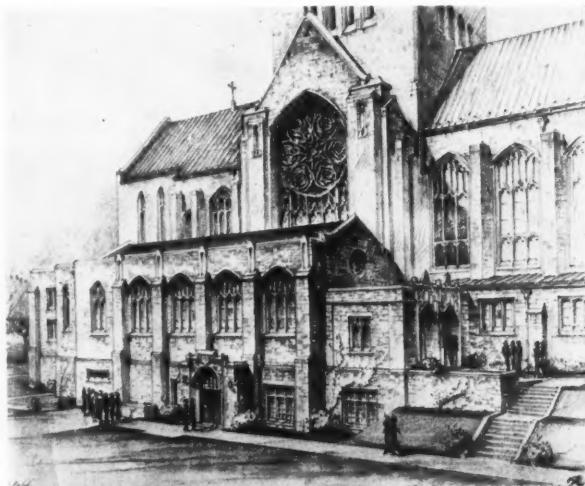
THE architects of Pittsburgh have held exhibitions in past years at the Carnegie Institute galleries: some of modest extent, others in very elaborate style. Once they even presented an international exhibition of architecture, with entries from various distant points of the United States and Europe. This was a most successful affair, although it proved to be a terrifying experience for the committee. Among other things, one entry was shipped from France in a box lined with lead. The enormous weight and resultant express charges so completely unbalanced the budget that no one has suggested an international exhibition since then.

With the arrival of the famed depression, when the practice of architecture temporarily ceased to exist, exhibitions died from lack of nourishment—no money, no jobs, no pictures, no show. Although we have yet to experience another building boom, and there has been but a modest recovery in the industry, the

members of the Pittsburgh Chapter of the American Institute of Architects have been encouraged to present, for the second successive year, an exhibition of their recent work. Plans, photographs, models, and drawings will be shown on the balcony of Sculpture Hall until May 27.

It is planned henceforth to continue these shows yearly. They present a graphic record of the changing architectural scene, developments in style forms, new solutions of new problems; and they focus attention on the responsible position the architect holds in modern society.

Like the physician and the lawyer, the architect must undergo a long apprenticeship to be legally entitled to practice his complicated and exacting profession. Before applying for state



BLESSED SACRAMENT CHAPEL AND WEST TRANSEPT FOR
SACRED HEART CHURCH
Kaiser, Neal & Reid, Architects

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registration, a college course, now five years in length, must be supplemented by a minimum of three years' experience in an architect's office. Pennsylvania, and almost every other state, requires a rigorous examination for registration that lasts four and a half days. The subjects on which the applicant is searchingly examined, and which show how far the modern architect is removed from the picture usually given of him in fiction—with beret, Beaux-Arts mannerisms, and general artistic debility—include: plumbing and drainage, heating and ventilating, architectural construction and engineering, history of architecture, electrical equipment, architectural design, specifications, composition, practice of architecture, building

laws, contracts, and other subjects totally unrelated to art. Although architecture has been termed the mother of the arts, the architect of today is sometimes tempted to call her the mother of the machine, for even in residential design the mechanical apparatus, ever increasing in variety and complication, places problems before him that were quite unknown to his grandfather in the same profession.

Because of these added responsibilities, modern registration laws have evolved to "protect the life, health, and property" of the home-building and buying citizen. Today, unless he is registered, no one may use the title of architect or perform architectural service, and all contract documents must bear the registered seal. These



CHARLES J. ROSENBLOOM RESIDENCE
GOLDEN BEACH, FLORIDA
Charles M. & Edward Stotz Jr.
Architect and Engineer



HOMEVILLE JUNIOR HIGH SCHOOL, MIFFLIN TOWNSHIP
Button & McLean, Architects



BIGGETT MANOR, CRAFTON
Schwab, Palmgreen & Associates, Architects

laws, designed to protect the client, have raised the standards of competence within the profession.

There are various elements that should be kept in mind when judging a building on view in an architectural exhibition. Exterior appearance is important, but it is one of the last considerations in evolving or judging a design. When any structure combines an efficient, gracious plan well adapted to its use, a well-considered arrangement of mechanical facilities, tasteful proportions and detail within and without, all blending harmoniously, the visitor is witnessing one of the rarest and most difficult of accomplishments. The architect is the first to acknowledge the debt he owes to the many persons and groups with whom he must work to accomplish this end, for he has become the co-ordinator of a vast industry.

The architect is anxious to receive recognition, yet he must not hire publicity any more than a physician may. He may solicit consideration by a prospective client, but, according to the common agreement among his fellows in the Institute, he cannot advertise. Therefore his chief means of recognition

is by his work. Such exhibitions as these at the Carnegie Institute provide an opportunity of presenting his accomplishments in a dignified and attractive way. Although the work is not for sale, as a painter's may be, yet the exhibitors hope that the influence of their work may favorably affect a potential client.

Building activity in recent years has been predominantly in the private small-house field. We present, however, in this exhibit, a broad picture of current practice. In addition to houses, there are schools, churches, industrial and commercial buildings, as well as local government housing projects, represented by photographs, renderings, sketches, and models. The student work from the department of architecture of the Carnegie Institute of Technology is a feature of the show.

The architect is constantly on the alert to learn how better to serve his client, whether individual, board, or civic body. By joining with his fellow practitioners in the American Institute of Architects, he lends his influence to maintain a high standard of architectural practice. Founded in 1857, the

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Institute's objectives are "to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the esthetic, scientific, and practical efficiency of the profession; to advance education in architecture and in the arts and sciences allied therewith, and to make the profession of ever increasing service to society." The Pittsburgh Chapter, established in 1890, endeavors

to further these objectives. They pledge their efforts to work toward a better and more beautiful Pittsburgh, worthy of its rank among American cities.

We hope that all readers of the CARNEGIE MAGAZINE will visit the exhibition, and the committee would be very much interested in comments and suggestions for improving or changing the scope and presentation of current architecture.

THE AUTUMN EXHIBITION

A Survey of American Painting to Take the Place of the 1940 International

WHEN it became evident that the European situation precluded the holding of the annual Carnegie International Exhibition of Paintings, the Director of Fine Arts and the Fine Arts Committee of the Carnegie Institute gave serious consideration to the assembling of an exhibition of paintings that would be appropriate, timely, and have an importance comparable to that of the annual International. After the field was canvassed thoroughly, it was decided to present a Survey of American Painting.

While there have been many important exhibitions of American paintings in the United States, most of them have had as their theme a given period or a definite school of American art. Except for the Exhibition of American Painting at San Francisco in 1935, no serious attempt has been made within recent years to cover the entire history of American painting.

The exhibition will begin about 1680, which is the date of the earliest painting in the show, and will carry the survey to 1940. There will be about 250 paintings in the retrospective section, and about 110 in the contemporary section, which will be made up entirely of living painters. The retrospective section will be divided into two parts, the first of which will date from 1680

to 1880, and the second part from 1880 to 1920. The contemporary division will date from 1920 to 1940.

Homer Saint-Gaudens, Director of Fine Arts, who is organizing the exhibition, has spent two months in visiting American museums, private collections, public buildings, and homes, with the view of obtaining the very best examples of the artists to be represented in the exhibition. He has had an enthusiastic and generous response and is in a position to report the loans, from early days to the contemporary group, of such paintings as "Dean Berkeley and His Entourage" by John Smibert, from the Yale University Art Gallery; "Isaac Royal and His Family" by Robert Feke, from Harvard University; "John Baylor of Newmarket Plantation, Virginia," by Gustavus Hesselius, from John Baylor; "Governor Thomas Mifflin and Mrs. Mifflin" by John Singleton Copley, from the Historical Society of Pennsylvania; "General Henry Knox" by Gilbert Stuart, from the City of Boston; "Pat Lyon, Blacksmith" by John Neagle, from the Boston Athenaeum; "The Torn Hat" by Thomas Sully, from the Boston Museum of Fine Arts; "Penn's Treaty with the Indians" by Benjamin West, from The Pennsylvania Academy of the Fine Arts; "The Marquis de Lafayette" by Samuel F. B.

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Morse, from the City of New York; "The Verdict of the People" by George Caleb Bingham, from the St. Louis Mercantile Library Association; "The Fog Warning" by Winslow Homer, from the Boston Museum of Fine Arts; "The Forest of Arden" by Albert Pinkham Ryder, from Stephen C. Clark; "Mrs. William D. Frishmuth" by Thomas Eakins, from the Philadelphia Museum of Art; "Woman with Forget-Me-Nots" by Frank Duveneck, from The Cincinnati Art Museum; "Mother and Child in Boat" by Mary Cassatt, from the Addison Gallery of American Art; "Madame X" by John Singer Sargent, from The Metropolitan Museum of Art; "Crucifixion" by George W. Bellows, from Mrs. George W. Bellows; and many others. There will be groups of paintings by the pivotal figures in American painting, such as Fiske, Copley, Stuart, Sargent, Homer, Eakins, Inness, Glackens, and Bellows. The living painters will be limited to one canvas each.

A catalogue is being prepared for this exhibition, which will be the most detailed catalogue ever compiled by the Department of Fine Arts. The preface will outline the development of the social life of this land which produced each of the various forms of painting shown in the Survey. The body of the catalogue will also contain a short biographical account of each painter and a summary of the present trend of critical approach toward his work. At least one third of the paintings listed will be illustrated with full-page reproductions.

The exhibition will open on October 24 and will continue through December 15. It will be inaugurated immediately after the Founder's Day exercises, held annually in the Music Hall in commemoration of the gift of the Carnegie Institute to the people of Pittsburgh.

WEALTH IN CHARACTER

No nation upon earth has such wealth of patriotism, men with such power to conceive, or such ability to execute, as rests quietly in reserve, but ever ready for emergencies, in this democracy.

—ANDREW CARNEGIE

LIBRARIES IN WAR TIME

After discussion of the effect of the war in Europe upon American library problems and policies, the executive board of the American Library Association, at its midwinter meeting, recommended the adoption of a statement, which reads, in part, as follows:

The social and intellectual unrest growing out of the present world situation may lead to confusion and hopelessness; or it may lead to a renaissance of critical inquiry and constructive thinking. Whether the result will be the one or the other will depend in no small measure on the ability of libraries and other agencies of enlightenment to supply the facts and materials needed by people for answering their questions.

The present situation calls for a positive program of stimulation and leadership. Libraries have an opportunity to make possible the reading of thought-provoking books on socially significant questions; they have an obligation to make it difficult for people to escape the influence of such books.

The libraries must not work alone, but with all other agencies concerned with education and the diffusion of ideas.

Intellectual freedom is never permanently assured. It is especially endangered by war. The right of the citizen to find in his library the best material on all sides of controversial questions must be protected at all costs.

A NEW REGIMENTAL FLAG

On Thursday, May 9, President Robert E. Doherty presented a new regimental flag to the Carnegie Institute of Technology R.O.T.C. regiment to replace an old banner of the Student Army Training Corps of Carnegie Tech of 1918.

MORE TERRIBLE THAN TIGERS

In passing by the side of Mount Thai, Confucius came on a woman who was weeping bitterly by a grave. The Master pressed forward and drove quickly to her; then he sent Tze-lu to question her. "Your wailing," he said, "is that of one who has suffered sorrow 'on sorrow.'" She replied, "That is so. Once my husband's father was killed here by a tiger. My husband was also killed, and now my son has died in the same way." The Master said, "Why do you not leave the place?" The answer was, "There is no oppressive government here." The Master then said, "Remember this, my children: oppressive government here is more terrible than tigers."

—TRADITIONAL TALE



THE GARDEN OF GOLD



THE hearts of any group of persons will always warm up when made aware that people have been thinking benevolently of them in absence. That is a thing that frequently happens to those who have charge of the Carnegie institutions—their trustees, officials, and large company of co-workers. A bequest revealed only in the will of one who has departed is coming more and more often to hearten the day's work and make it gracious. Gifts from the living, too, come nearly every day, as the record in these pages through the years of the Magazine will show.

But just now there has been revealed a gift of kind-thinking which was put into legal form a full fifteen years ago, and kept secret from that day to this. On February 20, 1925, two ladies, members of an early Pittsburgh family, Miss Carrie J. Carnahan and Miss Ella May Carnahan, entered into a confidential contract with the Fidelity Trust Company whereby a portion of their estate, the said portion valued at approximately \$15,000, should be paid upon the death of a certain relative to the Carnegie Institute for the establishment of a fund to be known as "The William Philpot Greer Student Loan

Fund of the Carnegie Library School."

Isn't that a beautiful enterprise? And it has just been in these latter days that it has emerged from the official silence of the bank, and still bearing the unrevoked goodwill of fifteen years, has been made known and partially paid over to the Carnegie Institute.

Now, it has happened that in the interim between the date of the agreement and the present moment, the library classes, for whose benefit the fund has been created, have been placed for their instruction within the broad curriculum of the Carnegie Institute of Technology, making use of the great Carnegie Library itself as an operating laboratory; so that the gift of the Misses Carnahan covers at once the three Carnegie creations—Institute, Tech, and Library.

The first payment remitted by the Fidelity Trust Company under this arrangement amounted to \$5,105.10, with the information that the whole amount, when further adjustments are made, will be approximately \$15,000. This gift will be placed in the 1946 Endowment Fund of the Carnegie Institute of Technology and will at that time have a cash value of two for one, or \$45,000. The



A gift from Miss Ella May Carnahan in the Boys and Girls Department of the Carnegie Library

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income on this precious gift will be used for the help and encouragement of students, in the care of whose necessities in reaching their life training it has been so thoughtfully planned.

And now we take up these always surprising contributions of money from the Tech graduates and students. What they do comes from a living stream of love, flowing like a constantly widening river, bringing dollars, dollars, dollars—each one always worth three—and expressing their faith in the ability to make up the \$4,000,000 which in 1946 is to bring to Pittsburgh \$8,000,000 from the Carnegie Corporation of New York. Here are their names—some of them—Edith R. Anthony, Carl A. Baumann, Mrs. Luther M. Branson, Walter Campbell, Phyllis Fetzer, Sarah Marks Fischer, Leonard C. Flowers, Gertrude Young James, Robert Lahr, Russell K. Lee, Albert C. May, Pauline A. Meyer, Mrs. Edward Pedlow, Joseph G. Ritter, Mrs. John Sabol, Maude S. Saby, A. David Scheinman, Genevieve Straessley, Helen Stulen, W. P. Tolbert, and Harry B. Ziff have contributed gifts to the Alumni Federation for the Endowment Fund that total \$88, of which \$5 is to go to the Chemistry Research Fund.

The Margaret Morrison Carnegie College Class of 1929 has contributed \$5 to the general fund for the 1946 Endowment, and the Day Student Council has contributed \$122.80, earmarking their contribution for the Student Activities Building.

Contributions amounting to \$90 have come from the following alumni through their Federation: Edward E. Duff Jr., Martha A. Fleming, A. Grodner, G. T. Heddaeus, John J. Keilen Jr., Mrs. Merl E. Lehmann, Gladys J. McCracken, Mabel L. Platt, Katherine Shuman, S. M. Siesel, James F. Simpson, Charlotte Smith, Charles C. Stark, Charlotte Tross, Michael Voytilla, and Barbara White. Individual gifts amounting to \$90.70 have come from Gotthard E. Anderson, Louis T. Barry, Richard B. Benn, Robert G. Bryan, Rue Swanson Eicher, Russell B. Gunia, Bruce A.

Jacobi, Martha J. Kroenert, Forrest H. Martell, Rose M. Morin, Margaret W. Nichols, L. D. Rigdon, Dorothea E. Steinmacher, Joseph W. Stratemeier, R. L. Troescher, and Elmer F. Weiss.

Other members of the Alumni Federation sending contributions amounting to \$68.50 are: J. S. Ambrose, John Justine Carr, Joseph M. Gray, George G. Gyekis, Ethel C. Hall, William Hall, Betsy M. Hazen, Dorothy Grant Hosford, Irene H. Lalonde, Frank I. Lawson, E. L. Leippe, Dorothy T. McFadden, Louis E. Mackey, Edgar J. Meyer, Mrs. Harry B. Orringer, Robert W. Ortmiller, Dr. Hazel B. Smail, Annabel Turner, and the Margaret Morrison Carnegie Class of 1919.

These combined contributions added to the total of \$2,874,921.04, formerly reported in these pages, brings the new total to \$2,880,491.14, which has been contributed to the work thus: \$1,275,031.49 for the Carnegie Institute; \$40,379.12 for the Carnegie Library of Pittsburgh; and \$1,565,080.53 for the Carnegie Institute of Technology, of which \$230,745.68 is for operation and equipment and \$1,334,334.85 is for the 1946 Endowment. There is still, however, \$2,665,665.15 to be raised before we reach our goal of \$4,000,000. How much of this shall we receive in time for next month's report?

FINDING A CAREER

To find a career to which you are adapted by nature, and then to work hard at it, is about as near to a formula for success and happiness as the world provides. One of the fortunate aspects of this formula is that, granted the right career has been found, the hard work takes care of itself. Then hard work is not hard work at all.

—MARK SULLIVAN

MAINTAINING DEMOCRACY

Democracy, the only device so far known for controlling the holders of power, breaks down when the electorate is unable to resist rhetoric; if it is to succeed, it requires a kind of popular education which has hitherto been wholly lacking, an education in critical judgment, in skepticism, even in something like cynicism.

—BERTRAND RUSSELL

THE PAINTINGS OF ANTONIO ORTIZ ECHAGÜE

Highly Colorful Exhibition to Be Shown until June 9

IN a discussion of Spanish art, Roger Fry referred to a theory of esthetics that may be briefly stated by saying that a work of art is only valuable when one does not look at it. This theory, he went on to say, is not nonsense, as it appears to be, but quite an arguable case. If we regard art as a means of influencing life, it had best work through the unconscious, and, therefore, when it is making the least appeal to our conscious activity. Roger Fry believed that the Spaniards have, as a whole, worked as though, unconsciously, they believed in this ingenious theory. For them, art appears to be regarded as a means to produce particular states of mind. This is especially true of their religious art, which looms so large in the development of Spanish esthetics, and is carried over to the secular.

Certainly, without studying or looking carefully at the individual paintings by Antonio Ortiz Echagüe now on exhibition at the Carnegie Institute, the ensemble effect seems to take the visitor out of his world into one of splendor, of spaciousness, of rich, vivid, emotional, and luxuriant color, a world with the decorative background of the Renaissance, and one that knows no national boundary nor discrimination of race. It is a world in which all that is required is that the subjects be colorful and ro-

mantic. The visitor, in walking through the gallery, takes on some of the spirit of lightness, exaltation, and festivity that seems to emanate from the paintings.

While Ortiz Echagüe has lived and painted in the United States and has exhibited on occasions, notably in the 1926, 1927, 1930, and 1933 Carnegie Internationals, this is the first extensive showing of his work in this country. The thirty-nine paintings in the exhibition, with the exception of four loans from the United States, have all come from the artist in Argentina, where he now resides. These pictures were painted, however, in many countries and represent the artist's accomplishments over a

period of approximately thirty years.

Born in Guadalajara, in Castille, Spain, in 1883, Ortiz Echagüe studied first with José Villegas, and when fourteen years of age went to Paris. He entered the Julian Academy, where he was a pupil of Jean Paul Laurens and Benjamin Constant, and later studied with Bonnat at the École des Beaux Arts. He returned to Spain in 1902 and shortly afterward won the *Prix de Rome*, which permitted him to enter the Spanish Academy in Rome, where he studied for eight years.

In his student days he devoted himself to landscapes and historical com-



ARAB CHIEF

positions, but at the end of his long apprenticeship, he turned to portraiture. First reaching the attention of the art world when he won a Gold Medal in the International Exposition of Munich, he received similar awards in the Exposición Nacional de Bellas Artes in Madrid and at the Salon des Artistes Français in Paris.

He is represented in the Modern Art Museum in Madrid, in the Luxembourg, in the Museum of Buenos Aires, the Trieste Museum, and the John Herron Art Institute of Indianapolis. He has been decorated by the Sultan of Morocco with the title, Commandeur de l'Ordre de l'Alaouita, and he is also Commandeur de l'Ordre d'Alfonso XII and Chevalier de la Legion d'Honneur.

Ortiz Echagüe has devoted himself above all to portraiture. He has painted, among others, Lucien Guiry, the Duchess of Parcent, Count de Torre-palma, Mr. and Mrs. O. H. Hammond, the Infante don Alfonso de Orleans, Señorita Agnes Merry del Val, and King Alfonso XIII. In the present exhibition is the portrait of Mrs. Edna C. Derr, which was the first picture he painted in the United States on his visit in 1917,



ANSELMINA WITH MANTILLA

and the portrait of Mrs. Roy A. Hunt and "Portrait of Four Boys," which he painted in Pittsburgh in 1930. His portraits are always marked by an intimate alliance between the decorative sense and the penetration of character. Many of the paintings in the exhibition are not formal portraits, but figure paintings of picturesque racial types that have appealed to the artist in his travels in many parts of the earth. No race is alien to him. The settings for many of his portraits and figure studies demonstrate his potential ability as a landscape painter. His actual ability, however, in that field may be seen in the exhibition in "Bay of Tangier" and "Street in Tangier." While he invariably paints large canvases, he does not neglect any part of them. In the painting, "Playing Arabs," his figures are squatted in the lower section of the picture, but he uses a high wall effectively as a background, and he has made it an element of more than passing interest in his canvas. He has a marked sense of balance in his compositions, as may be observed in "Gipsy on His Donkey," "Vegetable Seller," and "My Daughter in the Argentine Country"—one of his



PORTRAIT OF A LADY AND HER GRANDCHILD

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most successful and charming canvases.

Ortiz Echagüe has lived and painted in many lands other than his own—in Holland, Arabia, France, Italy, in the United States in 1917 and again in 1930, in Africa, and in South America. No matter where he paints and no matter with what understanding and sympathy he portrays people foreign to his own, he retains the characteristics of the Spanish School of Zuloaga, Anglada y Camarasa, and Sorolla. Spain, isolated, yet a prey for foreign conquerors, has always infused these invaders with her own temperament, so in each country in which he finds himself, Ortiz Echagüe holds to his Iberian interpretation of the world. He works on a large and magnificent scale, painting with a full brush vigorously and with broad and energetic effects. He loves color. His paintings are highly decorative, and he is lavish in the expression of the exuberance and abundance of life. He looks on life as becomes a true son of Castille. There is no gloom nor drabness nor heresy of color in him. The world is his field and all human beings his models.

J. O'C. JR.

CHILDREN AT THE CARNEGIE INSTITUTE

WITH the advent of fine weather, clear days, and bright sunshine, and with the approach to final school days, the Carnegie Institute plays the part of host to an influx of city, county, state, and tri-state children. Students of elementary schools, high schools, and colleges visit the Institute for conducted tours through the Fine Arts Department and the Museum.

It is very gratifying to note, in this connection, that there has been a considerable increase in the attendance this year; in fact, the reports for April 1940 show a forty-two per cent increase over April 1939 in the number of boys and girls in classes, special groups, and nature and art lectures in the building.

During April and May, especially, the galleries of the Museum and the Department of Fine Arts have been crowded with boys and girls of all ages. The guide service for both these departments of the Carnegie Institute may be arranged without charge by telephoning or writing for an appointment.

PATRIOTISM

We are told that the obstacle to a wiser and more moral relationship between governments is patriotism. May it not be that this is what Doctor Johnson meant when he used that much quoted and much attacked sentence: "Patriotism is the last refuge of a scoundrel"? In recording this statement, Boswell goes on to say that Doctor Johnson did not mean a real and generous love of country, but that pretended patriotism which so many in all ages and countries have made a cloak for self-interest. Perhaps Doctor Johnson in his extreme language put his finger upon a deep truth. Perhaps it is the case that what may be described as blind and passionate love of country, instead of thoughtful and intelligent appreciation of a country's underlying institutions and ruling ideals, is that which rouses mass emotion to undertake armed conflict. If that be true, then our task must be to teach true patriotism. This in turn would mean love of country and devotion to it as a true instrument of civilization, as a power in advancing the moral ideals and in caring for the welfare and protection of our country's neighbors, instead merely of our country itself.

—NICHOLAS MURRAY BUTLER

THE TWO PHILOSOPHIES

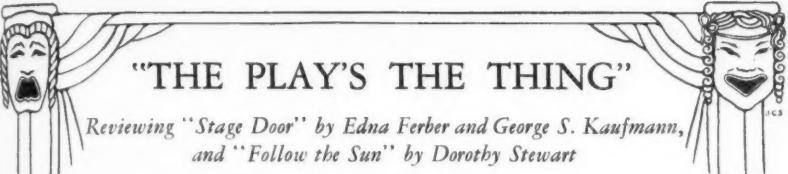
Philosophy is of two kinds: that which relates to conduct, and that which relates to knowledge. The first teaches us to value all things at their real worth, to be contented with little, modest in prosperity, patient in trouble, equal-minded at all times. It teaches us our duty to our neighbor and ourselves. But it is he who possesses both that is the true philosopher. The more he knows, the more he is desirous of knowing; and yet the farther he advances in knowledge, the better he understands how little he can attain, and the more deeply he feels that God alone can satisfy the infinite desires of an immortal soul. To understand this is the height and perfection of philosophy.

—SOUTHEY

THE SUM OF GOOD GOVERNMENT

A wise and frugal government, which shall restrain men from injuring one another, which shall leave them otherwise free to regulate their own pursuits of industry and improvement, and shall not take from the mouth of labor the bread it has earned. This is the sum of good government.

—THOMAS JEFFERSON



"THE PLAY'S THE THING"

Reviewing "Stage Door" by Edna Ferber and George S. Kaufmann,
and "Follow the Sun" by Dorothy Stewart

[In the absence of Mr. Geoghegan, who was still in the hospital at the time of their production, these plays have been reviewed by Dorothy Nuttall, Editorial Assistant of the Carnegie Magazine.]

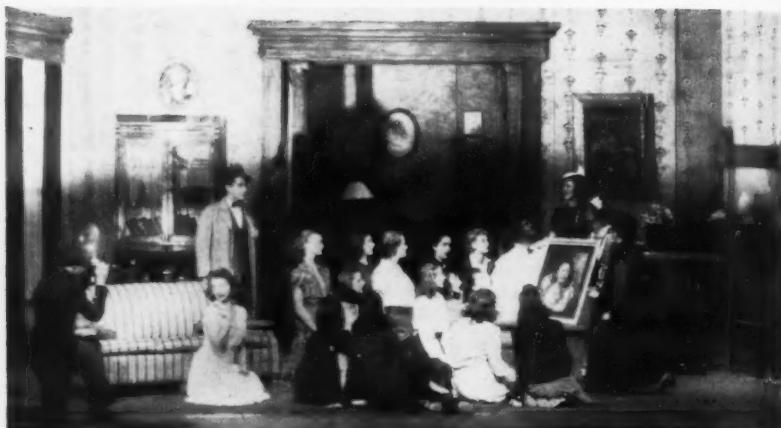
SOME of the best-known works of both Edna Ferber and George S. Kaufmann have been those that bore their collaborative names—"The Royal Family," "Dinner at Eight," and "Stage Door." These three are all superficially brilliant, amusingly witty and lively, and all three have an ax to grind.

The "ax" in "Stage Door"—presented recently at the Carnegie Institute of Technology Little Theater—is, of course, Hollywood versus Broadway, with the heroine, Terry Randall, a pretty stage-struck girl from the Middle West, holding out for Broadway and starvation. Fortunately this is a play, not real life, and she gets a big part during the last act. Otherwise the moral: "It is better for a real actor to have nothing on Broadway than luxury in Hollywood" would have fallen too flat. Comedies with a moral must inevitably have a happy ending.

The setting of the play, for every scene but one, is the common living room of a boardinghouse for aspiring young actresses, "The Footlights Club." Several of the twenty or thirty residents are constantly dropping in and out of this comfortably furnished parlor. They are in the usual lounging attitudes and apparel that a group of girls would naturally adopt, and, since the stairs and entrance hall are also visible through the big door, some pantomime scenes that might otherwise be lost add to the value of the play's action. The conversation of these would-be actresses, regarding life, the stage, men, and—particularly—jobs is easy and natural in its flow, and illustrates again the fact that Ferber and Kaufmann are masters at the art of playwrighting informality.

Under all the fun and the earnestness of the conversations about job-hunting, however, there is the sentimental aspect of life, and a love story that success ruined and a love story that success made. Among the characters, there is, as is usual among the artistic group, a penurious proletarian young man with an evident genius for playwrighting. His downfall is Hollywood, just as any success would be his downfall. He is typically "one of those fellows who start off on a soap box and end in a swimming pool." But he is important to the play and to the portrayal of Broadway versus Hollywood, just as the type producer and type agent that are introduced, and all of them blend together nicely in the plot and give the heroine a chance to struggle for her ideal and finally to act on Broadway.

The story is, in its essentials, a simple one. Terry Randall, who has come to New York to make a name for herself in the world of the theater, is an idealist about the stage. No offers from Hollywood, no matter how tempting, can induce her to leave New York. Jean, her roommate, goes into pictures and makes a great success of them, but her pleas that Terry join her, and the offers of the scout who found Jean, still leave Terry adamant. The fact that Terry fell heir to a close friend of Jean's, Keith Burgess, the proletarian playwright, may also have strengthened her desire to stay in the east, for Terry and Keith—he as playwright, she as actress—are going to set the world of the theater afire with their combined talents. When Keith's play is accepted, however, the producer has stipulated his own star, much to Terry's disappoint-



CARNEGIE TECH STUDENT PLAYERS IN "STAGE DOOR"

HUGH F. SMITH

ment—not to Keith's, particularly—and this is but the first of Keith's defaults. Eventually he reaches Hollywood, justifying himself to Terry by saying that it is only for a year. At the end of that time he comes to take Terry back with him, and she realizes the utter impossibility of his ever coming back again and of their being happy together. Terry, though, even with this disappointment, has the talent and the will to stick to her ambition until her big chance comes—even through the makeshift of a homemaker's hour on the radio and clerking in a department store. The suicide of her roommate and the realization that all the girls are getting older without getting anything else, won't allow her to forget her love for Broadway and abandon her desire for a real stage career, not just "lights, action, camera." Her opportunity comes with an unexpected romantic twist, and Terry's dreams look almost within realization.

The zest with which all this plot is unfolded, the charm and villainy of the love stories, and the excellent and amusing way in which the cast played into the parts combined to make a very good evening's entertainment. The words and lines came fast, keeping the

tempo right; and Mr. Hickman, in directing, made the most of pantomime—particularly in the scenes between Terry's father and the pianist, and also in the bit with the banana peel—to touch off the dialogue smartly.

The settings and costumes were most appropriate, and the players in the cast I saw were decidedly above average. Terry and the boardinghouse-keeper, Mrs. Orcutt, were especially outstanding by their absolute suitability of action and speech. Mrs. Orcutt's "flavor of a theatrical past" was held well throughout the play. So acutely drawn in the dialogue of the authors, the characters lost nothing in presentation in Carnegie Tech's Little Theater.

To those who saw "Follow the Sun," the Pittsburgh playwright, Dorothy Rood Stewart, is an amateur only in the fact that her name was hitherto unknown to them. For her play has all the characteristics of a successful Broadway production. It has an entertaining plot, it has sparkle and spontaneity, it has a good second act—the nemesis of many a playwright—and it has a group of characters that we might meet any day in the week with their very human problems. While the cast in the Little

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Theater production may not have been cognizant of the depths to which this humanness descended, it is there nevertheless and needs only to be brought out.

Mrs. Stewart is a native Pittsburgher and has been a night-school student and a member of the playwriting class in the department of drama at Carnegie Tech for the past five years. The original version of "Follow the Sun" was written under the direction and encouragement of the late Chester Wallace, who for many years was associated with the department in a directing capacity. Mrs. Stewart's husband and four children keep her busy, but she has found time between meals and housekeeping tasks to write three full-length plays, and a number of monologues and one-act dramas and skits. An earlier play, "The Apron String Revolt," has been produced by over one hundred high schools and a dozen colleges. Mrs. Stewart says that without intention her children seem to become characters in her plays, and "Follow the Sun" is no exception.

The story in her drama is that of a boy who had a desire to travel the road; and despite the kindness of his aunt and grandfather, who had raised him, and the adoration of his sisters, and the love of his sweetheart, he leaves home on a freight train one hot summer evening.

Buck evidently had a strange background that would not let him rest. We judge this by the allusions to his father made by Aunt Angie at various salient points in the play. Whether his father had been a tramp, a hobo, or a bum—Mrs. Stewart defines them in their minute differences during one scene—we are never informed, but there is some family trait that Buck is disclosing in his yearning for the freedom of the outdoors. His experiences would not be conducive to every man's contentment in life, but Buck had a stubborn streak that wouldn't let him come back until he had wrung every bit of satisfaction from his idea.

The subsequent scenes portray his experiences in hobo jungles, at the Helping Hand—shown in the illustration—and on and off box cars. In a very clever manner each scene on the road is counterbalanced by one at home, so that during the progress of the play—there are eleven scenes in all—the audience realizes how the boy's thoughts turn homeward, especially at Christmas time, and finally lead him back to Aunt Angie and his sweetheart Kathleen, and to happiness. It is the old story of youth and his quest for experience, and the return of the prodigal son; and, fortunately for him, Buck is smart.



CARNEGIE TECH STUDENT PLAYERS IN "FOLLOW THE SUN"

HUGH F. SMITH

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enough to come back home when he has had enough of the road.

Mrs. Stewart's dialogue is easy and natural, and the humor and pathos of her play are well balanced. In the cast I saw, the parts were excellently taken. The actors were perfectly at ease in the situations and created a home atmosphere in their own particularly fine way. This atmosphere was in great part due to Aunt Angie, who had the outstanding character role in the drama, and was excellent in the part. The young sister, to whom Buck was an idol, was also portrayed most realistically and seemed to be very popular with the audience, especially in her scene in the Christmas pageant. The boy and girl tramps, characters that would seem entirely foreign to a housewife's experience, had a heartbreaking ring of truth to their scene.

A high point in the technical production, to my way of thinking, were the admirable and picturesque stage settings designed by John Blankenchip. In the second act, the hobo jungle that was down under the train trestles was most effective, albeit it was rather reminiscent of "Heavenly Express." During years of seeing Tech plays, I can remember no more realistic set than the box-car scene which, by some stroke of technical genius, gave the audience the feeling of rolling right along with Buck and his companions. The instantaneous applause from the audience at the curtain's rise was indicative of the general effect.

MUSIC HATH CHARMS

Music knows no national or racial barriers. To provide fine performances of great and thrilling music is the paramount purpose of the Metropolitan Opera. It does not matter from what soil such music springs. For all great art speaks the language of peace and good will. True art has no enemies; it has only friends.

—DAVID SARNOFF

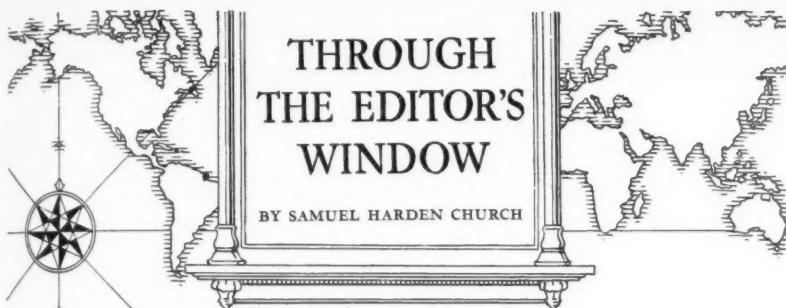
MAGAZINE INDEX

An index to Volume XIII of THE CARNEGIE MAGAZINE, covering the issues from April 1939 through March 1940, is now ready and may be had without charge upon request. Address the Carnegie Institute, Pittsburgh, Pennsylvania.

AN EASY TASK

It is not hard to know God provided one will not force oneself to define Him.

—MATTHEW ARNOLD



THE DREAM OF PEACE

THE theory that the wars of Europe might be abolished by a confederation of its states into a general government, based upon an accepted rule of law, had its first expression out of the mind of a great Dutchman, Hugo de Groot, known to the world by his Latin name Grotius, who published in 1625 his book, "The Law in War and Peace." The American Commission which attended the first Hague International Peace Conference, in 1899, on behalf of the United States Government, placed a silver wreath upon the tomb of Grotius at Delft, and Andrew D. White, in the address presenting the wreath, said:

Of all the works not claiming divine inspiration, that book, written by a man proscribed and hated both for his politics and his religion, has proved the greatest blessing to humanity.

The book is a monumental plea for human reason against the atrocity of force.

In 1634 a book written a long time before that date by the White Plumed Henry of Navarre—Henry IV of France—and called "The Great Design," was printed and circulated through the courts of Europe. The scheme was one that could originate only in the brain of a warrior king, because it stipulated that the armed dynasties of the old world should be perpetuated in a universal Christian republic in Europe, comprising six hereditary monarchies, five elective monarchies, and four re-

publics "in such a manner that none of them might have cause either of envy or fear from the possessions or power of the others." Looking back to Greece for the model of his legislature, Henry fashioned it upon the Amphictyonic Council, to consist of commissioners, and ministers, or plenipotentiaries, from the various powers, and there were to be smaller councils to act within the separate states. "The Great Design" was purely a monarchical plan without any cohesive strength that could resist the power of its own strongest sword. If it had ever been brought to life, it would have begun its career as a hated child in an armed camp and would have perished in the first quarrel of its jealous masters. It came to nothing.

Of all the creeds bearing on peace, Quakerism is the most impressive. George Fox, its founder, came to Oliver Cromwell and was received as a kindred spirit even by the great Ironside. "If you and I could talk with each other every day," said Cromwell in that first interview at Whitehall, "we would move the world to Christ." The fundamental principle of Quakerism, as everybody knows, is simply the Christian belief that in every man there is an Inner Light which shows him that he is made for something more than his private happiness, that he must study his friends' needs, and that all men are, or should be won to become, his friends. Out of this deep principle of Christianity, Fox sought to conquer the world through the force of the spirit—a belief which

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William Penn brought into America a score of years later.

Louis XIV, after conducting his wars so brilliantly that his people called him "the Sun King," found that there could be no national peace or security that was based on military power; and there grew into his mind the form of a European empire that was to be paternally ruled by France. The only trouble about it was that no other nation would accept it. When Napoleon came he cherished the same idea and made it prevail except as to England, but when it came into collision there it met its downfall.

After all these gropings toward an inconsequential peace, Immanuel Kant, a truly great German, struck forth his Categorical Imperative, designed to conquer the minds of all men toward the acceptance of the relations of justice and right in the conduct of life. This profound philosophical doctrine reads like this: "Let every action of your life be performed as if it were to become a universal law." Kant's teaching was adopted and followed by many able and sincere Germans, and we believe that it still exists in the depth of the German conscience; but when one mentions the Categorical Imperative in Germany to-day he is brushed aside by the symbolic power of the sword over the spirit.

Edmund Burke, the most enlightened champion of popular liberty in the eighteenth century, pictured in his discourses a world-wide aggregation of free nations held together within the framework of the British Empire by "bonds light as air and strong as iron," such as has in recent years received its interpretative phrase, the British Commonwealth of Nations. Burke did not advocate a universal empire, but he believed that the principles of British civilization were sufficient in their intellectual and spiritual power to draw all mankind voluntarily within a fraternity of peace. William Pitt, Earl of Chatham, "the Great Commoner," believed with Burke that it was possible to establish an international government by acceptance but not by conquest.

Taking all these prophets and soldiers together, why should not their dream come true? Why not unite them, even as forty-eight Communities are united in the American union, with one flag, one small army, one small navy, an effective militia, one currency, one customs, one post-office, one parliament, but separate legislatures for local control, and one spirit of universal brotherhood? It could be done in a conference of thirty days.

And Tennyson? We have left Tennyson for the last.

Till the war-drum throb'd no longer, and the battle-flags were furl'd
In the Parliament of man, the Federation of the world.

INTRODUCING WINSTON CHURCHILL

[Carnegie Music Hall, Pittsburgh, February 7, 1932]

EDMUND BURKE, in his great speech on "Conciliation with America"—a speech, Mr. Churchill, which every American boy is required to study as a literary masterpiece in his preparation for college—makes use of an ancient and classic fable to show how a daughter can sustain the life of an exhausted parent; and he implies that the time may come when England will depend upon her great daughter of the West in such a situation. That emergency has never come, and we hope it never will come. But the daughter is still so conscious of her rich inheritance of language, law, history, poetry, philosophy, and Shakespeare that no matter what happens in the political world, these spiritual ties can never be broken. To-day I was looking at a map of the world in the Carnegie Institute where the British possessions are shown in red, and wherever there is red there is law and order, marriage and the family, the protected home, freedom of speech, freedom of religion, freedom of the press, and security for life and property; and where the map is not red, at least in many places, there is an absence of these sanctions. English civilization,

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as we see it in this picture, is an evolution of liberty and culture that comes straight down from Magna Charta, through feudalism and civil wars, through intolerance and bigotry, until we find it at last in the unmatched splendor of its genius, with every man free to build his life upon law, and right, and justice, and none to make him afraid.

And now, when I approach the personal point in this pleasant task that has been committed to me, I am free to say that no one could adequately introduce Mr. Winston Churchill except Sir Walter Scott, and he is not here. For when we view a career that holds so much of Quentin Durward, Ivanhoe, and Richard Coeur de Lion, that has had all of Othello's moving accidents by flood and field—a soldier, a sailor, a prisoner of war making his hairbreadth escape from the enemy, a journalist, a historian, a statesman, a chancellor of the exchequer—and some day a prime minister—all that we can say, all that I can say, is that when we take all the things that have been done by all the men of action, we find them grouped and embodied in Mr. Churchill, and now he must do the rest himself. I have great pleasure in presenting this distinguished English gentleman—through his mother, I rejoice to say, one-half an American—Mr. Winston Churchill.

AMERICA AND THE WAR

MORE and more, that ubiquitous and all-knowing individual, the Man in the Street, is foreseeing it as an act of destiny that America must enter this war. "How can we keep out," he asks, "when all that gives distinction to our scheme of life is being destroyed?" Then, with a finality of authority, he says, "We must give them our navy." Like the fool that the melancholy Jaques met in the Forest of Arden, he talks "very wisely," and after a while he adds this grave decision: "We shall have to send five millions, or maybe six

millions, of our young men over there, and tell that fellow where to get off."

This is common talk, and the whole nature of the Hitler aggression is so appallingly inflaming to public opinion that this offhand judgment is becoming a dangerous menace. The Man in the Street is an average American, generous, well meaning, unthinking, but he is proposing to give up peace for war, security for destruction, tradition for passion, and life for death.

No man in America has uttered a sound reason why we should plunge our nation into that open and raging volcano of hell and death. For two thousand years Europe has been broken, pillaged, ravaged, and murdered in the grim process that is called war. Unless she adopts a federated control, she may be at war for a thousand years more. Twenty-three years ago, in that other World War, America listened to this Man in the Street and yielded to the persuasion that cost our country so much in blood and treasure, and gained nothing of permanent security for the welfare of her brethren.

It breaks the heart of every decent American to witness how on horror's head horrors accumulate, to behold the highways of rich, happy, and beautiful countries surging with refugees—kings, queens, princes, philosophers, and peasants—from every station, high and low, all fleeing together from the devouring wrath. Those sturdy nations seem to be falling, one by one—each holding the custody of its share of a civilization which the madman who is destroying it all cannot comprehend. Europe may be going down into the abyss before his relentless march, in Winston Churchill's phrase, "in blood, and toil, and tears, and sweat."

Suppose it does. A world without France, a world without the British Empire, would be an unimaginable and impenetrable wilderness. But out of the ruins of those historic dominions the indomitable men of our race would in time rebuild their lost possessions and would restore their ravished treasures.

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And America would help them to the limit of her soul.

But even in this dark hour, when the armies of the free people of Europe are receding before the seemingly invincible aggression of the common enemy, a vital faith bids us reject the deadening fear that tyranny will now triumph over freedom. At Chalons, in the fifth century, Attila was driven back across the Rhine when the mastery of France appeared to be within his grasp. At Poitiers, three hundred years later, a great French soldier, Charles Martel, drove the swarming Saracens permanently out of France. At the battle of the Marne, twenty-five years ago, the invader was stopped at the moment when he was deemed irresistible. No man can conquer the world. With every apparent victory he builds up a cumulative resistance which is ultimately bound to destroy him. So it will be in this war.

We should arm for defense to the last limit of our resources. But only for defense. Let not our nation be tempted to go into this war. Holding desperately to reason against our own insupportable rage let us preserve here a democracy where liberty walks leaning upon the arm of law. And when the fires of destruction have died down, America will restore that which has been lost, and pacify a broken and outraged world.

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